

Line of Duty  
Series 4 - Ep 5

09:59:30 VT CLOCK (30 secs)  
World Productions  
Line of Duty  
Series 4 - Episode 5  
Prog no. DRIC155K/02 Dur 58:35

09:59:57 CUT TO BLACK

10:00:00 SUPER CAPTION: **PREVIOUSLY**

10:00:14

CUT TO BLACK:

10:00:35 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

TIM (V.O.)  
What have you got against Michael  
Farmer?

CUT TO:

Roz at Tim's flat on security camera.

TIM  
Except him being retarded enough  
for you to frame!

Tim throws Roz off him and she falls back and  
cracks her head on the edge of a work-top. C/U  
blood splatter.

Hastings interviews Roz.

HASTINGS  
That sample, KRG-13, was tampered  
with!

Roz changes the number on the evidence bag from  
30 to 13. Roz takes a swab from Tim's white  
oversuit.

CUT TO BLACK:

10:00:48 SUPER CAPTION: **ADRIAN DUNBAR**

CUT TO:

Tim's body on kitchen floor.

ROZ (V.O.)  
He was one of our own.

Roz with Hastings.

ROZ  
I'm going to get on with finding  
the bastard who did this.

Roz goes up to the board and taps Hana's photo.

ROZ  
Hana Reznikova was the last person  
known to have had contact with the  
victim.

Jodie arrests Hana.

JODIE  
Hana Reznikova, I am arresting you  
in connection with the murder of  
Timothy Ifield.

Roz steps out of the interview room.

CUT TO BLACK:

10:01:04 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

Nick and Roz.

NICK  
You cut yourself?

ROZ  
It's fine. I just caught it on some  
brickwork.

Roz at hospital.

DR PATEL

10:01:18

serving in prison.

CUT TO BLACK:

10:01:39 SUPER CAPTION: **MAYA SONDHI      PATRICK BALADI**

CUT TO:

Roz's interview.

JAMIE

Come on, he'd change his story if  
he thought it'd help.

ROZ

You're claiming the FI says  
whatever the investigating police  
officer wants to hear?

JAMIE

You're putting words in my mouth.

ROZ

Say that again, DC Desford.

JAMIE

You're put...

Hastings puts up a hand telling Jamie to shut  
the fuck up.

CUT TO BLACK:

10:01:50 S. CAPTION: **WRITTEN AND CREATED BY JED MERCURIO**

CUT TO:

Kate watches the interview on a monitor.

ROZ

Is DS Flynn an undercover AC-12  
officer?

Back in the interview room.

ROZ

You see the pattern here? Sexism.  
Undercover operations. And  
questionable evidence.

CUT TO BLACK:

10:02:02 SUPER CAPTION: **PRODUCED BY CÁIT COLLINS**

CUT TO:

Maneet hands Hilton a file. And then Roz with Hilton.

ROZ

You should have seen his face. He had no idea where I was getting the ammunition.

Back to the interview room.

ROZ

This is a signed authority from Assistant Chief Constable Hilton recusing AC-12 from your inquiry into me my team and the above offences.

CUT TO BLACK:

10:02:18 SUPER CAPTION: **DIRECTED BY JOHN STRICKLAND**

CUT TO:

10:02:20 **EXT. POLICE HQ BT 50050Rf)TJET Q q0/TT1 1 Tf()TjE:**

10:02:45

HILTON

You're right, Ted. There has been a failure -- to provide sufficient evidence against Roz Huntley. Plus she's levelled credible accusations against your undercover officer of entrapment, of coaching witnesses, possibly even of manipulating charges.

HASTINGS

My officers conduct themselves to the letter of the law, sir, the letter!

HILTON

So you didn't have a deeply corrupt officer embedded in your department for 2 years?

HASTINGS

No one regrets more than me, sir, not seeing through Matthew Cottan's deception.

HILTON

Cottan's dying declaration. I want the full recording handed over to me.

Hastings is shocked. Hilton continues up the stairs.

CUT TO:

10:03:19 INT. POLICE HQ. HILTON'S OFFICE. CONTINUOUS.

Hilton enters. Hastings follows behind.

HILTON

HILTON

You've had a year to pursue the claims made in Cottan's dying declaration. Where are all the suspects, Hm? This alleged clandestine network of corrupt police officers in league with organised crime? Arrests -- none. Charges -- none.

HASTINGS

Yes, well it's not without



(Throws door open.)

Fuming, Hastings.

CUT TO:

10:04:44 INT. HOSPITAL PHYSIO/REHAB DEPT. NEXT DAY.

A physiotherapist helps Steve attempt to walk. Steve struggles to take a step. His legs barely move. He gasps with effort. The physio moves to help him.

PHYSIOTHERAPIST

Just hold your back straight. Okay. Keep your head up. Good. You're doing great. Take it nice and slowly. That's it. Keep the back straight. Keep it going.

STEVE

I'm all right.

He struggles on, gasping spit with the effort, fighting a losing battle but not giving in.

TRAUMA CONSULTANT (V.O.)

Your injuries were extremely serious.

CUT TO:

10:05:14 INT. HOSPITAL HDU ROOM. THAT NIGHT.

Steve is now in a wheelchair, faced by the Trauma Consultant and the physio.

TRAUMA CONSULTANT (CONT'D)

The X-rays showed that we've done a good job with your legs and pelvis, but your MRI show that there's still significant swelling at the site of your vertebral fracture.

STEVE

I'll be walking, though?

TRAUMA CONSULTANT

At this stage it's not possible to rule out long-term mobility problems. I wish we could be more positive. Thank you.

Steve looks devastated.

CUT TO:

10:05:43 INT. POLK AVENUE POLICE STATION. INCIDENT ROOM.  
NEXT DAY.

Out front, Neil indicates the evidence board, which shows two images of Balaclava Man -- the original, and from the alley near the attack on Steve. Seated/standing are Roz, Jodie, Farida and others.

NEIL

DS Arnott's attacker. The thing is, boss, the lab's put the images through the software and there's a decent chance Arnott's attacker is

ROZ (CONT'D)

Thank you, everyone.

Neil looks distinctly uncomfortable. Farida sees. She waits for the room to clear.

FARIDA

Sarge?

NEIL

The boss is so keen to pin Tim's murder on Hana, whilst Balaclava Man's still out there. You know AC-12 interviewed her husband over Arnott's fall.

10:06:53

10:07:03

BUCKELLS

Do you have any evidence?

HASTINGS

10:08:23

cordon.

The inner cordon surrounds a small clearing in which excavation is under way. Forensic investigators in white over-suits, gloves, masks and hoods are painstakingly uncovering body parts wrapped tightly in black bin liners. Rupal notices her.

RUPAL

Hi, Roz.

ROZ

So what have we got so far?

RUPAL

Body parts wrapped in plastic bin-liners.

ROZ

We're only a quarter of a mile away from where the body parts of Leonie Collersdale were found.

(Edgy.)

So this must be the rest of her, right?

RUPAL

Except these remains are nowhere near as decomposed as Leonie's. The wrapping in bin-liners is also a contrasting feature. Most likely this is someone else.

Roz looks like this isn't what she wants to hear at all.

RUPAL (CONT'D)

So far we appear to have a leg split in two sections, an arm similarly disarticulated, possibly more to come as we extend the dig.

ROZ

First priority is to get an ID.

RUPAL

Sure.

Roz takes a few steps away.

Neil whispers to Rupal.

NEIL

Less decomposition -- more recent. And how long's Michael Farmer been in custody?

Rupal takes that in. Neil looks troubled. Alone for a moment, Roz watches the continuing excavation and looks even more troubled.

CUT TO:

10:09:44 INT. AC-12. OPEN-PLAN OFFICE. NEXT DAY.

Hastings enters from the area beyond the interview room, near Maneet's station.

MANEET

Sir, someone to see you, in your office with Kate if that's okay?

HASTINGS

Yeah. Who?

MANEET

He wanted to introduce himself, sir.

HASTINGS

Oh, right.

Hastings absorbs that, sets his face hard and marches towards his office.

CUT TO:

10:09:59 INT. AC-12. HASTINGS' OFFICE. CONTINUOUS.

Hastings marches in, ready for a row, and then he sees Kate with Steve, in a wheelchair.

HASTINGS

Steve!

STEVE

I hope you'll forgive me if I don't get up, sir.

HASTINGS

It's great to see you, but you know, you really shouldn't have put yourself out like this.

STEVE

This isn't a social call, sir. I'm returning to work.

KATE

I've tried to tell him it's too soon, sir.

X  
Music Ends  
10:09:50

STEVE

Look. I've had an assessment with  
Occupational Health and they've  
given me the all

10:10:59



10:11:21

KATE

No, while you was ~~sway~~we stopped  
being capable of basic police work.

STEVE

Sorry.

10:11:57

Maneet brings up a motorway traffic camera image.

MANEET (CONT'D)

ANPR detected the car registered to Nick Huntley on the M6 at 18.15.

STEVE

He's been lying.

MANEET

And the motorways were clear that evening. He had plenty of time to carry out the offence.

STEVE

Great, great, cheers, Maneet.

KATE

That's great. Thanks, Maneet.

JAMIE

Great work.

Maneet's reaction is muted. She holds on to her uncomfortable demeanour as Steve, Jamie and Kate move away.

JAMIE (CONT'D)

So he was under pressure to come up with an alibi and he took a risk. All we've actually got though is he's been caught out in a lie.

KATE

Cheers, Jamie, we've got this.

Jamie takes another hit of rejection from Kate. He glares at her bitterly but gives in and backs off. Maneet's watched the whole thing uneasily.

STEVE

That wasn't his fault the Roz Huntley interview went pear shaped.

KATE

The gaffer brought him in while I was undercover. I'm back now. And so are you.

Kate looks over to Jamie sat at his desk.

CUT TO:

10:13:03 INT. ROZ'S HOME. BEDROOM/HALLWAY. NEXT DAY.

Roz's eyes snap open. She realises she's in her own bed. But it's Nick looming over her. Her arm is out of the bedclothes and the dressing on her wrist is visible -- it's stained with the ooze of blood and pus. Roz moves quickly out of bed.

ROZ

I need to get ready for work.

NICK

Have you been to the doctor?

ROZ

Yes, and I'm fine.

Roz pulls on a dressing gown and leaves the bedroom.

Roz heads into the bathroom. Nick emerges from the bedroom.

NICK

It's starting to stink, you know.  
That thing on your wrist.

ROZ

That thing is just a graze and it's fine.

She goes in and shuts the door behind. He looks very troubled -- jealous and suspicious and maybe ready to be confrontational.

CUT TO:

10:13:48 INT. AC-12. OPEN-PLAN OFFICE. NEXT DAY.

Jamie making a coffee chatting with a colleague. Maneet is very on edge. Eventually she makes a decision. She approaches Jamie.

MANEET

Jamie, sorry, just had a message from IT. We need to reset usernames and passwords --  
(As if this is a commonplace tedious occurrence.)  
-- again.

JAMIE

Yeah, sure...

Maneet hangs around whilst Jamie writes down his username and password on a yellow post it.  
Jamiednotjamiet pacemakers

X  
Music Ends  
10:13:53

**Music**  
10:14:14  
DUR: 0'39".  
Specially  
composed

CUT TO:

10:14:18 INT. AC-12. OPEN-PLAN OFFICE. NEXT DAY.

Early morning, the department is deserted. Maneet looks round to ensure no one's overlooking her. She refers to information written on a post-it note and enters the first as the username and the second as the password.

She opens a folder on the computer entitled AC-12 Classified Files

CUT TO:

10:14:48 INT. POLK AVENUE POLICE STATION. ROZ'S OFFICE/SQUAD ROOM. NEXT DAY.

Roz remains in her state of deep anxiety. She

10:15:43 INT. POLK AVENUE POLICE STATION. INCIDENT ROOM.  
CONTINUOUS.

Roz enters, putting on a brave face. Rupal, Neil, Jodie, Farida and others are waiting, getting into their seats. Neil in particular studies Roz's every move.

ROZ  
(Indicating front of room.)  
Go ahead, Rupal.

RUPAL  
Thank you, DCI Huntley.

Roz hangs back while Rupal takes up her position to address the room. She cracks open the file.

To signal her anticipation that her world is about to implode, Roz braces herself. Neil watches her intently. Roz is not taking in all Rupal's saying and the sound lowers.

RUPAL (CONT'D)  
Forensic report regarding human remains detected on the Queen's Chase woodland on the 23rd of April. Remains have been examined by the pathologist (and constitute dismembered sections of upper and lower limbs and pelvic area of an

ROZ (CONT'D)

(Generally.)

This is no

10:17:32

CUT TO:

10:17:37 **INT. AC-12. HASTINGS' OFFICE. LATER THAT DAY.**

Hastings breaks the news to Steve and Kate.

HASTINGS

Michael Farmer's legal team have made an application to change his plea to guilty.

STEVE

For Christ sake.

KATE

From his viewpoint the evidence just keeps stacking up.

HASTINGS

I know. I know. His Solicitor must have told him to cut his losses and go for a reduced sentence. But one of you have got to visit that prison and tell Michael Farmer that we are fighting his corner.

STEVE

Sir, sorry, after everything that's happened, why would Farmer trust a word either of us say? The word of any police officer.

That hits Hastings hard. It goes to the core of what he believes is the role of a policeman in society. It's chastening for them all. He nods ruefully.

CUT TO:

10:18:08 **INT. HMP BLACKTHORN. INTERVIEW SUITE. NEXT DAY.**

Steve waits. Michael is led in by OMO's and takes a seat.

STEVE

We're just waiting on your solicitor.

Michael is blank, not sure what's happening.

STEVE (CONT'D)

(Hesitant.)

You know, Michael, there are other solicitors. Better ones.





EILEEN

(Upset.)

I've always cared for you. That won't change, no matter what. You can tell me the truth. You can tell me and I won't stop loving you.

MICHAEL

I know.

EILEEN

(Scared of answer.)

Did you do it, Michael? Did you?

MICHAEL

10:20:29

We move to the outer office and see Farida cross to her door. She knocks on the door.

Now we're back in Roz office.

DR PATEL VOICEMAIL (CONT'D)

(phone)

Please go straight to your nearest  
A and E immediately.

Enter Farida. Roz hangs up.

FARIDA

I'm sorry to interrupt, ma'am. The  
application from Michael Farmer  
hasn't gone to the court.

ROZ

What's the delay?

FARIDA

They're saying he's not planning to  
change to a guilty plea.

ROZ

Okay. Thanks, Farida.

FARIDA

Ma'am.

Exit Farida. Out on Roz.

CUT TO:

10:21:07 EXT. STEVE'S FLAT. THAT NIGHT.

Kate's car pulls up.

CUT TO:

10:21:12 INT. KATE'S CAR. CONTINUOUS.

Steve looks like he's been lost in thought.

STEVE

Framing Michael Farmer couldn't  
have been random. It was no  
coincidence Michael had been on the  
sex offenders' register. A loner  
with no one to provide an alibi,  
who follows a predictable routine -  
- out every night to visit his  
grandma then clocks in on the night  
shift.

KATE

Yeah but we went through the records way back. Roz Huntley never had anything to do with Michael's prior conviction; she never even worked with anyone who did, so how could she have picked Michael?

Steve doesn't have an answer. He looks frustrated.

KATE (CONT'D)

You know what they're gonna say, don't you. Because we couldn't pin your fall on Nick Huntley, we're going after the pair of them for something else.

STEVE

Yeah.

That takes the wind out of his sails. She gets out, leaving him to reflect.

CUT TO:

10:21:52 **EXT. STEVE'S FLAT. CONTINUOUS.**

Kate gets his wheelchair out of her boot and unfolds it. Steve uses the door and the handhold on the car interior to hoist himself athletically into the wheelchair.

STEVE

Thanks mate.

KATE

All right.  
(helps him into the wheelchair)  
Getting good at this.

STEVE

Cheers.

Kate shuts the boot and the passenger door.

KATE

I'll come up.

STEVE

No. You're all right. My building's got a lift.

KATE

You sure?

**Music**

10:21:52  
DUR: 0'45".  
Specially  
composed by  
Carly  
Paradis.

STEVE

Yeah. I'm fine. Night, Kate.

KATE

Night, Steve.

Steve heads into the building.

10:22:33

10:22:58



KATE

We're looking into who knew about

JIMMY

Listen, Ironside. You've got no evidence against Nick so I don't have to.

KATE

Fine. Come on, Steve.

Steve glares at Jimmy. Jimmy doesn't bat an eye.

Steve and Kate leave with their tails between their legs.

Jimmy's facade drops. He looks seriously worried.

CUT TO:

10:25:07 INT. POLK AVENUE POLICE STATION. ROZ'S OFFICE/SQUAD ROOM. MOMENTS LATER

Roz looks very frustrated. She pops an antibiotic pill and takes it down with a swig of water. Roz feels her mobile phone vibrate. She looks at the caller ID: Jimmy Lakewell. She answers, troubled.

ROZ

(Into phone.)  
Jimmy?

INTERCUT:

10:25:27 INT. JIMMY LAKEWELL'S OFFICE. SAME TIME.

Jimmy is on the balcony, out of earshot, on his mobile phone.

JIMMY

(Into phone.)  
I've just had AC-12 turn up at my office, asking questions about Nick's whereabouts on the night of Timothy Ifield's murder.

Roz is extremely worried.

ROZ

(Into phone.)  
What did you tell them?

JIMMY

(Into phone.)  
Nothing, obviously. I thought you and Nick should know.

**Music**

10:24:47  
DUR: 0'29".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:25:16

**Music**

10:25:33  
DUR: 1'37".  
Specially  
composed by  
Carly  
Paradis.





10:26:35

10:26:39

HASTINGS

And the timing couldn't be worse. I really need all my best people, you know.

MANEET

The last thing I want to do is let you and the department down...

HASTINGS

I see. Well. If your mind's made up. I wish you all the best, darling.

MANEET

Thank you, sir.

HASTINGS

Yes.

As she exits.

MANEET

I'd appreciate if you don't say too much to the team. I don't want anyone making a fuss.

Hastings nods. Exit Maneet.

Hastings looks like this is another set back he doesn't need.

CUT TO:

10:27:47 INT. AC-12. LIFT/LOBBY. LATER THAT DAY.

Maneet goes down in the lift with the city behind her. Tears roll down her cheeks.

CUT TO:

10:27:59 EXT/INT. COFFEE SHOP. LATER THAT NIGHT.

Nick and Jimmy have a coffee at a table by the window.

NICK

Listen. Thanks for meeting me outside the office.

JIMMY

Yes. Any time, mate.

NICK

Oh and thank you for the voicemail last night.

**Music**

10:27:41  
DUR: 0'22".  
Specially  
composed by  
Carly  
Paradis.

X

Music Ends  
10:28:03

JIMMY

I don't know where AC-12 are going with this, but I had to let you and Roz know. Did you two get chance to talk it through last night?

NICK

Actually, no.

Jimmy reacts.

JIMMY

Oh?

NICK

No. This is why I wanted to meet you outside the office. Me and Roz...

(beat)

It's a bit messed up right now. It's a lot messed up.

JIMMY

I've been there, the divorce, sorry to hear that, mate.

NICK

It's more than that.

(long beat)

Roz has been lying to me about where she was when Tim Ifield was killed. She has this...

(gestures)

...this wound on her arm from the same night.

(beat)

I've got tangible concerns that she's involved in a serious crime.

JIMMY

My God.

NICK

I'm at my wits' end, mate.

Nick looks on the verge of tears, really strung out. Jimmy shows sympathy.

JIMMY

God, of course, really sorry. If you want me to, I can sort it. Voluntary interview. Anonymity. Independent police station. Immunity. If, big if, you want me to.

**Music**

10:28:52

DUR: 1'02".

Specially  
composed by  
Carly  
Paradis.

Nick continues to be anguished and torn,  
realising the enormity of it all.

JIMMY (CONT'D)

That was the solicitor talking. As  
your friend, I'd warn you, that

10:29:50

KATE

Sir.

HASTINGS

Thank you.

|724.3T1 1

Exit Kate.

Hastings ponders, shocked that one of his own would be a traitor. Eventually he gathers himself and leans out of his door.

HASTINGS (CONT'D)

DC Desford.

Jamie approaches Hastings' office, apprehensive. He enters.

JAMIE

Sir?

HASTINGS

Yeah. Come in. Shut the door.

JAMIE

Sir.

(Shuts door.)

Kate glances up from her desk.

HASTINGS

Now tell me for what reason have you been accessing highly sensitive AC-12 files, namely DI Matthew Cottan's Dying Declaration?

JAMIE

I haven't, sir.

HASTINGS

No?

Hastings jabs the report under Jamie's nose. Jamie reads it, aghast.

JAMIE

No sir. This wasn't me, sir.

HASTINGS

For years the security in this department has been watertight, fella. Absolutely watertight. Then you come along suddenly we're leaking like a colander.

JAMIE

I know what this is about. First I'm scapegoated over the Huntley interview, now this. I could fight this... but I don't want to be somewhere I'm not wanted. So I'll take a transfer, sir - It's definitely the smartest move right now. And I hope you'll approve my request, sir, so I won't need to lodge a complaint.

HASTINGS

Are you threatening me?

JAMIE

No. I've been treated unfairly, sir. And just for the record I had absolutely nothing to do with any security breach.

Jamie exits as quickly as he can. Kate watches him, taking no pleasure.

CUT TO:

10:32:26 INT. POLK AVENUE POLICE STATION. ROZ'S OFFICE/SQUAD ROOM. LATER THAT NIGHT.

Roz watches her team go about their business in the Squad Room -- Neil, Jodie, Farida and the others. She shows the pressure of worrying what they think of her, rubs her painful wrist.

Enter Rupal, suddenly right at Roz's door, her rap on the glass jolting Roz out of her reverie.

RUPAL

Sorry, I didn't mean to startle you.

ROZ

RUPAL (CONT'D)

The material wrapped round the body parts was newspaper.

ROZ

Mm-hm.

RUPAL

Some fragments survived sufficiently for the print to be legible.

There are photos of scraps of paper with just about legible print.

RUPAL (CONT'D)

We were able to run sections of text through a search engine to find matches with online editions.

Turns the page.

RUPAL (CONT'D)

All were nationals so there's no localising information. However the dates are significant. Some text related to news reports that only went to press at the end of March.

This hits Roz like a bomb.

RUPAL (CONT'D)

As you know, Michael Farmer was remanded in custody and Tim Ifield was already dead.

ROZ

Right.

RUPAL

Shall we go through all this in a team briefing?

ROZ

We've got something else on just now. Will you leave it with me?

RUPAL

Sure, no problem.

Rupal can see Roz is massively distracted.

Rupal shows a twinge of suspicion, probes a bit with her next line.

**Music**

10:33:02

DUR: 1'40".

Specially composed by Carly Paradis.



RUPAL (CONT'D)

Let me know if there's anything  
else I can do?

ROZ

Right.

Still not 100% sure of Roz, Rupal exits.

Roz handles the file. She drops into her chair  
and hangs her head. Her forearm throbs and she  
rubs it.

CUT TO:

10:33:59 **INT. ROZ'S HOME. BATHROOM. LATER THAT NIGHT.**

Roz removes the bandage to reveal the wound  
looking angrier than ever -- inflamed and  
discharging pus. It runs deep, exposing muscles.  
Redness and swelling track up the forearm. The  
sight disgusts Roz. Her head swims. She stumbles  
to the toilet and retches up a small amount.

Still light headed, Roz stays by the toilet,  
taking breaths to revive herself.

There's a knock at the door.

NICK (O.S.)

Roz? You okay?

Roz continues to look faint.

ROZ

Nick?

Roz struggles to the door, tottering, light  
headed.

NICK (O.S.)

Lying on a beach?

ROZ

(Confused.)

Lying on a beach?

Roz opens the door.

Tim faces her. He speaks in Nick's voice.

TIM

(Nick's voice.)

Lying bitch.

Roz's eyes roll to the whites. She drops and her

X  
Music Ends  
10:34:42



10:35:43 **EXT. STREET OUTSIDE AC-12. THAT NIGHT.**

Kate emerges from the building. In the shadows, Neil is waiting. He steps forward so she sees him. Surprised, she walks towards him. They talk in whispers.

KATE

Neil?

NEIL

I've got one thing to say and we don't ever meet again. And no one, no one, ever hears my name.

CUT TO:

10:36:21 **EXT/**

Steve and Hastings absorb that. It sets off a train of thought for Steve -- he goes quiet, looks haunted. The others continue not noticing.

KATE (CONT'D)

But this new evidence gives us a clear reason to reopen the inquiry

10:37:16

head with a baseball bat. Now, I

We go down fighting.

STEVE

Sir.

KATE

Sir.

Exit Hastings. Steve and Kate feel encouraged.

CUT TO:

10:38:56 **INT. HOSPITAL ROOM. NEXT DAY.**

Roz comes round. She finds herself in bed wearing a hospital gown. An intravenous cannula feeds a bag of saline into her good arm. A pulse oximeter is attached to a finger of her good hand and she's wearing a nasal oxygen feed in her nose. A Surgical Staff Nurse is in the process of measuring Roz's blood pressure.

ROZ

What are you doing?

SURGICAL STAFF NURSE

Just making sure everything's as it should be.

Roz looks baffled and light headed. The Nurse reads the blood pressure and removes the cuff.

ROZ

Why am I here?

SURGICAL STAFF NURSE

Your husband wants to explain everything. I'll be back with an antibiotic injection.

Exit Nurse. Nick steps up to the bedside.

ROZ (OVERLAPPING)

I just want to go home.

Roz is stunned. The nurse draws up an iv antibiotic.

CUT TO:

10:40:39 INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

Steve at this desk. A staffer hands him a file.

STAFFER

Steve.

STEVE

Cheers.

Steve cracks it open and starts reading. Quickly he realises he's hit on something big.

STEVE (CONT'D)

Jesus Christ. Kate! Kate!!

10:40:54



HASTINGS

And?

With a nod, Steve indicates the section of the

10:42:02



STEVE

(Into phone.)

They won't disclose the reason for  
her admission, patient  
confidentiality.

CUT TO:

10:42:29 EXT. STREET OUTSIDE AC-12/PATROL CAR.  
CONTINUOUS.

10:42:39

SURGICAL STAFF NURSE

Mrs Huntley was very clear that you  
shouldn't be called.

That alarms Nick. He heads out sharply.

CUT TO:

10:43:14

ROZ

It's okay.

10:44:21

10:44:26

10:44:38



ROZ (CONT'D)

And you think doing this to me makes me less, means no man will ever look at me? Is this my punishment for being a "lying bitch"?

NICK

You've lied so much Roz. I've lost track of the truth. You always said that you grazed your hand on some brickwork. The infection they found was MRSA. That's why it was so serious. And it could never have happened the way that you said that it did. I can just about live with you covering up your infidelity. I can't live with you covering up a murder.

ROZ

Is that what you're gonna say to the detectives at Fourth Street Station?

NICK

(Stunned.)  
How did... How did you know about that?

ROZ

All this, to punish me. Well now it's your turn.

NICK

What?

ROZ

You lied about where you were when Leonie Collersdale disappeared. You were at the building when Steve Arnott was attacked.

NICK

I explained all of that!

ROZ

And you were at the crime scene the night Tim Ifield was murdered.

NICK

Outside!

ROZ

The only male suspect to be placed at the crime scene.

**Music**

10:47:01

DUR: 2'51".

Specially

composed by

Carly

Paradis.



NICK

10:47:56

NICK

Roz shakes her head in anguish.

ROZ  
Just take him.

The PCs manhandle Nick towards a squad car.

JODIE  
There's no need to make a scene.  
Look at your poor wife.

As they bundle him into the back of the car.

NICK  
I'm not saying anything until I  
speak to my solicitor.

JODIE (O.S.)  
Well, fair enough.

NICK  
It's

10:49:01

puts the jumper back in the drawer. She pulls off the blue glove with her teeth.

CUT TO:

10:49:46 INT. POLICE HQ. HILTON'S OFFICE. LATER THAT DAY.

The PA lets in Hastings, Steve and Kate. Hilton observes them coolly from behind his desk.

HILTON

A delegation. I'm honoured.

Hilton nods to the PA. She shuts the door.

HASTINGS

My two investigators, sir. DS Arnott and DS Fleming.

Hilton puts his pen down.

HILTON

I cannot believe I failed to make myself crystal clear. AC-12 is recused from the Huntley case. Yet you still attempted to make arrests.

HASTINGS

Yes sir, but some new evidence has come to light, which we think is vitally important to the inquiry. DS Fleming.

KATE

We've learned Mr Huntley shares a solicitor with Michael Farmer and it's possible Mr Huntley was aware of Michael Farmer's prior sexual offences via this relationship.

HILTON

(Surprised.)  
Right...

STEVE

We also found that a deposit supposedly of Tim Ifield's blood found at his flat was contaminated with fibres from a forensic investigator's over suit. And that the blood deposit supposedly found on Leonie Collersdale's body was contaminated in exactly the same way.

X  
Music Ends  
10:49:52

HASTINGS

Clear indication of evidence  
tampering, sir, pure and simple.

STEVE

Our interpretation is that someone  
planted Timothy Ifield's blood on  
Leonie Collersdale's body in order  
to falsely implicate Tim in her  
murder.

KATE

Tim was onto a conspiracy, sir, the  
framing of Michael Farmer to  
protect the real murderer.

STEVE

And obviously the person with the  
opportunity and means to frame both  
Michael Farmer and Timothy Ifield  
is DCI Roz Huntley.

KATE

By arresting him, she's acting as  
if she's been the one to ID her  
husband as the murderer, while in  
reality she's been protecting him  
all this time. Also she's just had  
surgery on her arm -- no one knew  
she had a problem with it, and  
she's refusing access to her  
medical records. So we've had to  
seek a court order.

HASTINGS

'd like to  
things right straight away. We'd  
uspicion of  
perverting the course of justice.

HILTON

Ifield's murders are        Huntley's  
cases

into it.

HASTINGS

Yes sir  
investigating another case and our  
to  
these findings, wh

HILTON

What other case?

HASTINGS

That would be the disappearance of Jackie Laverty, sir. A property developer not seen since 2012.

Suddenly Hilton looks very shifty. Hastings, Steve and Kate all exchange looks.

HASTINGS (CONT'D)

Something troubling you, sir?

HILTON

Uh, you'll recall I was station chief at that time. It's a difficult experience for us all.

HASTINGS

Sir.

But Hastings, Kate and Steve exchange another look -- are they convinced by that explanation?

HILTON

But this is great work, all of you, great work. But Roz Huntley had you recused and you accused Nick Huntley of involvement in DS Arnott's injuries. I can't risk

have gone, Hilton has brought out and placed a tablet, to Hastings' curiosity.

Hilton plays a video file on the tablet. As soon as he recognises the footage, Hastings reacts.

Dot lies dying on the ground, with cuts and bleeding to the face, and a serious gunshot wound to the chest. Kate crouches over him with her phone to his mouth, recording audio. The video is from an AFO's body camera.

There are sirens approaching, shouts off, and a helicopter sound orbiting overhead.

Dot looks like he's about to lose consciousness. Sounds of an ambulance arriving and paramedics on foot.

AFO (RECORDING)

Paramedics are here. Let them at him.

KATE (RECORDING)

(To Briggs.)

Just give me a second!

(To Dot.)

Dot, stay with me. There's a network of corrupt police

KATE (RECORDING)  
You're the Caddy. We know that.  
Come on Dot.

DOT (RECORDING)  
Told.

KATE (RECORDING)  
"Told". You told someone? Someone  
very senior?

Dot can't make any sound, struggling to breathe  
let alone speak.

DOT (RECORDING)  
Prom.

KATE (RECORDING)  
Promotion? Someone promoted you?  
Who? Come on Dot.

Dot can't speak.

KATE (RECORDING)  
Come in he can't talk. Blink twice  
with the first letter of his name.  
A. B. C. D. E. F. G. H. I.

Dot blinks twice.

KATE (RECORDING)  
H.? His name begins with H. Right.

Dot loses consciousness.

PARAMEDIC 1 (RECORDING)  
That's it, out of the way! I'll  
start bagging.

The paramedic pushes Kate clear. She's  
distraught, devastated.

PARAMEDIC 1 (RECORDING)  
Respiratory arrest.

Paramedic 1 slips a Guedel airway in Dot's mouth  
then starts bagging him with oxygen via an  
Ambubag.

PARAMEDIC 1 (RECORDING)  
We're losing him.

Hilton freezes the image on Dot's dying moments.  
Hastings burns with righteous anger.



HILTON

I see why you didn't want anyone  
sharing -- H.

HASTINGS

Sir, there are currently

10:54:59

KATE (INTERRUPTING)  
No, no. I just want to make sure  
you're doing all right.

Kate looks determined. Steve visibly backs down.

CUT TO:

10:55:19 INT. STEVE'S FLAT. MOMENTS LATER.

Steve and Kate enter.

The place is a complete tip -- washing up left  
out, discarded clothes, an armchair tipped over.  
Kate looks shocked. Steve is ashamed.

STEVE  
I didn't want Occupational Health  
to know. If I can't even look after  
myself, how can I do my job?

KATE  
Steve, why don't you just... Just  
take a few weeks off, till you're  
stronger.

STEVE  
Michael Farmer doesn't have weeks.  
It's his whole future on the line.

Quietly Kate rights the armchair.

She quietly goes about collecting the plates and  
cups for the dishwasher.

KATE  
I'll put the kettle on.

Steve manoeuvres to the righted armchair. He  
struggles to transfer himself across.

Kate sees him struggling. It stops her dead.

KATE (CONT'D)  
You are going to get better aren't  
you Steve?

STEVE  
(Beat. Voice cracks.)  
I don't know, Kate.

Suddenly Steve looks lost and emotional. Kate  
goes to him and gives him a hug. It all gets too  
much for Steve and he weeps. He holds onto her.

**Music**  
10:56:29  
DUR: 0'42".  
Specially  
composed by  
Carly  
Paradis.

10:57:07

10:57:17

Enter Buckells. The video feed plays in the background.

We don't see the video but we can hear Nick talking to jimmy.

JIMMY (VOICE FROM VIDEO)  
Have you eaten? Do you need something to drink?

NICK (VOICE FROM VIDEO)  
No, no, no, I'm fine.

BUCKELLS  
All right, Roz. I'll take it from  
13 i/TT1 1 Tf (.herfj.ET Q 412.8ck0.24 0 0 0.24 534.7285 275).76 cm BT 33 0 0

Roz nods. She takes a step back as Buckells takes over watching the feed. Jodie edges towards Roz.

NICK (VOICE FROM VIDEO)  
Jimmy, this is insane. I have nothing to do with it.

JODIE  
I don't know many that would have had the guts. That was incredibly brave and honest of you, ma'am.

Roz continues to play the anguished wife.

NICK (VOICE FROM VIDEO)  
I've got no idea how this could be happening to me. It was Roz, she's lying about everything, everything.

As Nick's Voice rings out of the monitor. But in her eyes there's still a glint of steel.

CUT TO BLACK:

(credits - single cards)

10:58:05 CAST IN ORDER OF APPEARANCE

X  
Music Ends  
10:58:10  
**Music**  
10:58:01  
DUR: 0'34".  
Specially  
composed by  
Carly  
Paradis.

Neil	MARK STOBART
Roz	THANDIE NEWTON
Jodie	CLAUDIA JESSIE
Farida	ANNEIKA ROSE
Buckells	NIGEL BOYLE
--	--
Maneet	MAYA SONDHI
Kate	VICKY McCLURE
Jamie	ROYCE PIERRESON
Rupal	VINEETA RISHI
Jimmy	PATRICK BALADI
Nick	LEE INGLEBY
--	--
Michael	SCOTT REID
Morganstaff	HENRY MILLER
Eileen	MARY HEALEY
Tim	JASON WATKINS
Surgical Staff Nurse	PANDORA COLIN
Cottan	CRAIG PARKINSON
--	--
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Asst Production Co-ordinator	KATIE GIBSON
Post Production Supervisor	BEEWAN ATHWAL
Script Supervisor	JELENA GRISINA
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2nd Assistant Director	STEPHEN DARRAGH
3rd Assistant Director	RICHARD WILSON
Extras Co-ordinator	JJ McCULLOUGH
Location Managers	DAVID COOKE
	LEANNE O'HAGAN
--	--
Camera Operator	RYAN KERNAGHAN
Focus Pullers	NOAH DAVIS
	CONOR ROTHERHAM
Clapper Loaders	ANTHONY BREEN
	CHARLIE FLEETWOOD
Digital Imaging Technician	DARREN CHESNEY
Grip	GLYNN HARRISON
--	--
Gaffer	CARLO McDONNELL





